
Subject: Re: Perfect drumming-triggering for super production !

Posted by [brandon\[2\]](#) on Tue, 09 Jan 2007 19:43:58 GMT

[View Forum Message](#) <> [Reply to Message](#)

;>>will be used a he master summing mixer/recorder..

>>>

>>>The DM3200/4800 can't be beat in their price range. They have the sound,
>>>looks, and product maturity. Tascam knew they had a winner with the DM24, then
>>>knocked the ball out of the park with the DM3200, and now DM 4800..

>>>

>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
>>>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)

>>x

>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool

>>>Argosy, BAMM!..

>>>

>>><http://www.argosyconsole.com/dm3200.htm>

>>>

>>>

>>>

>>>"Jon Jiles" <nanaheyhey@no.com> wrote:

>>>>

>>>>Thanks for all the info James!

>>>>

>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)

>>>>Also, Cubase implementation will be a key factor if I move from Paris.

>>I

>>>>will consider the Yamaha boards too (used though due to price) because

>>of

>>>>the Yammy/Steinberg connection and better Cubase implementation I would

>>>suppose.

>>>>The Tascam boards do seem like a very good value though... especially

>if

>>>>they don't break and are not horribly non-intuitive.

>>>>

>>>>Thanks again,

>>>>Jon

>>>>

>>>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>>>

>>>>>

Subject: Re: Perfect drumming-triggering for super production !

Posted by [brandon\[2\]](#) on Tue, 09 Jan 2007 20:04:52 GMT

[View Forum Message](#) <> [Reply to Message](#)

>
> >
> >"Rod Lincoln" <rlincoln@.kc.rr.com> wrote in message
> >news:45be294c\$1@linux...
> >>
> >> So DJ...I know there are a LOT of features on Cubase 4 (and most other
> >>DAWS
> >> for that matter) that Paris doesn't have, but what features
specifically
> >> made you pull the plug.
> >> "DJ" <www.aarrrrggghhh!!!.com> wrote:
> >> >I'm getting some old projects ready for batching in WL so I can import
> >>them
> >>
> >> >into my Cubase DAW before I start breaking down my system. Guys, if I
> >>didn't
> >>
> >> >need the features in Cubase 4, I wouldn't be doing this. I've been
> >>listening
> >>
> >> >to Cubase pretty constantly with the Neve box for the last few days so
> >>I'm
> >>
> >> >imprinted on the sound. Listening to Paris again is like a breath of
> >>fresh
> >>
> >> >air.....but the other is close enough, I do like the way it sounds and
> >>I'm
> >>
> >> >committed. It ain't Paris though. I'm gonna miss this.
> >> >
> >> >Deej
> >> >
> >> >
> >>
> >
> >
> >
>For VST f/x and instruments, yes. For hardware you have to manage it yourself.

TCB

"Brandon" <a@a.com> wrote:

>
>
>Does Cubase SX3 have auto latency compensation built in?
>
>

```
>--=20
>Thanks,
>
>Brandon
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial>Does Cubase SX3 have auto latency compensation =
>built=20
>in?</FONT></DIV>
><DIV> </DIV><FONT face=3DArial>
><DIV><BR>-- <BR>Thanks,</DIV>
><DIV> </DIV>
><DIV>Brandon</DIV></FONT></BODY></HTML>
>
>Hey James!
```

Just had a chance to check out the Mike Ofca links.

I have to say that while the tune isn't really my favorite genre,
I thought both mixes sounded pretty damn good!!

Especially liked the Satriani inspired movie thing in the studio.

Again , I can't thank all of you guys who have chimed in enough for all of
your input.

Thanks,
Jon

```
"James McCloskey" <excelsm@hotmail.com> wrote:
>
>It should be noted that the 442 SP/DIF is only 20bit. The SP/DIF on the
MEC
>is 24bit.
>
>James
>
>"LaMont " <jjdpro@ameritech.net> wrote:
>>
>>Hey Jon,
>>
```

>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in
>heaven.
>>You will not miss the Paris sound.
>>
>>However to not throw away your Paris investment(s), instead of summing
out
>>of the 3200..you can...
>>
>>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just
a
>>stereo sum .. Again, good sound.
>>
>>

Subject: Perfect drummiking-triggering for super production !
Posted by [Dimitrios musurgioote](#) on Tue, 09 Jan 2007 20:08:40 GMT
[View Forum Message](#) <> [Reply to Message](#)

s after work or on the weekends, the opportunity for confusion
>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>>That's why Cubase and a nice board/control surface appeals. My big dilemma
>>though is that I still absolutely love the way Paris sounds.
>>
>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
to
>>consider.
>>
>>Cheers,
>>jon
>>
>>
>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>
>>>Hi Jon, I can chime in here on this question.
>>>
>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>>beast.
>>>
>>>Great feel, 96 channels @ 96K
>>>Pro Tools, Neundo/Cubase/Sonar/Logic Controller
>>>Nice Comps/EQs on every channel
>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>Some of the sweetest (24) Mic pres you'll find
>>>All in a foot print that keeps the Engineer/Operator right in
>>>front of the mix..There's a ton more features..
>>>

>>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>>spin. Due to the fact that no body in our area had a O2r/96,

Subject: Re: Perfect drummiking-triggering for super production !

Posted by [Dimitrios](#) on Tue, 09 Jan 2007 20:47:24 GMT

[View Forum Message](#) <> [Reply to Message](#)

>>>>>James

>>>>>

>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:

>>>>>

>>>>>Hi,

>>>>>

>>>>>Anyone here actually had any real hands on with this board/controller,

>>>>>especially

>>>>>with Cubase 4? James got me intrigued but I have read that the build

>>>>>quolity

>>>>>may be somewhat on cheesy side.

>>>>>

>>>>>Thanks,

>>>>>Jon

>>>>>

>>>>>

>>>>>

>>>>>

>>>>>

>I just dont like things to be complicated.

Hmmm... I agree with the sound thing, but I am
tired of PARIS crashing and all the little workarounds.

I just want to turn it on and go.

It kills the vibe for me.

If I sold all me PARIS gear I could get two Motu8pres and a Hammerfall
interface.

Use Cubase SX and be done with it.

I love PARIS ..I just need to get the vibe back and fun back in the process.

To much technical crap gets in the way of that.

I just dont know how I would monitor with the setup I just described.

IS there a cheap conversion box that takes adat and converts it to +4db XLR
for monitoring?

--

Thanks,

Brandon

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45be5702\$1@linux...

>
> Hey Brandon! If it's about the patch bay, Pro Tools has had an easier to
> use and more logical to use patch bay for years. I don't think that is
> a good reason to leave or stay with Paris. I don't think anybody is going
> to beat the sound of Paris with out spending a lot of money. It is all
about
> the sound.
>
> In a commercial studio environment I can see the need to have a speeded up
> work flow. If your doing a lot of electronic music, I can see having a
more
> modern DAW with todays capabilities. If your mainly cutting instruments
> in a project studio and you already have Paris and Cubase SX, I don't see
> the sense in jumping ship unless you got money to burn.
>
> That's my \$0.02
>
> James
>
> "Brandon" <a@a.com> wrote:
> >the biggest reason I am staying with PARIS is because of the IO
capability.
> >I am worried about how easy a patch bay would be in another software.
> >I have an emu sound card and it has the EMU patcher GUI. I hate it...
> >I cant understand it easily.
> >IF I could find an easy interface as flexible and fun to use as paris I
> >would probably
> >dump PARIS as well.
> >
> >--
> >Thanks,
> >
> >Brandon
> >
> >
> >
> >

Subject: Re: Perfect drumming-triggering for super production !
Posted by [brandon\[2\]](#) on Tue, 09 Jan 2007 20:56:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>>>>

>>>>>James
>>>>>
>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>>Hey Jon!
>>>>>
>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>
>>A
>>>customer
>>>>>of mine also has one. The mixes from both source sound good. You
>should
>>>>>always test drive before you buy. You have to like it. I would think
>>>>twice
>>>>>before buying a DM-24, the Mic pres were not so good, they had low
>head
>>>>>room.
>>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
>>was
>>>>>an upgrade for the mic pres through Tascam, they may no longer be
doing
>>>>>that.
>>>>>
>>>>>I hear the DM manuals are terrible, you can go down load them. If
>you
>>>>buy
>>>>>one, make sure you have 30 full days to test it. Clear your planner
>>for
>>>>>test time. Read the manual in advance and go to the NG a lot before
>>>you
>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want
>to
>>>>be
>>>>>able to fully test what you buy from them. Unless they have changed
>>their
>>>>>policy, they only have a 90 day warranty!!!
>>>>>
>>>>>James
>>>>>
>>>>>"Jon Jiles" <

Subject: Re: Perfect drumming-triggering for super production !
Posted by [Tony Benson](#) on Tue, 09 Jan 2007 21:32:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

en sum to Paris
in "live" mode.... it can't crash if it's just sitting there

summing.

NeilJust finished rendering everything. I'm getting ready to pull the plug on this system. I never thought I could get so attached to a bunch of electronics in a bunch of boxes and some 1's and 0's.....(sigh)....well, here goes.....

You guys who have bought components and other stuff in my rack can expect to hear from me shortly once I get things boxed up.

;o)

"James McCloskey" <excelsm@hotmail.com> wrote in message news:45be58b8\$1@linux...

>

> "Don Nafe" <dnafe@magma.ca> wrote:

>>Why don't you keep one MEC, EDS, 8 in & out and ADAT card around and 2

>>buss

>

>>your mix to paris instead of the Neve

>>

>>.

>

> That would mean he would have to build another computer to do that;)

>>

>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45be2764@linux...

>>> I'm getting some old projects ready for batching in WL so I can import

>

>>> them into my Cubase DAW before I start breaking down my system. Guys,

> if I

>>> didn't need the features in Cubase 4, I wouldn't be doing this. I've been

>

>>> listening to Cubase pretty constantly with the Neve box for the last few

>

>>> days so I'm imprinted on the sound. Listening to Paris again is like a

>

>>> breath of fresh air.....but the other is close enough, I do like the way

>

>>> it sounds and I'm committed. It ain't Paris though. I'm gonna miss this.

>>>

>>> Deej

>>>

>>>

>>

>>

>Brandon - any D/A interface with balanced outs and +4/-10 level select will run

power monitors, or to an amp. I made my own balanced 1/4" to XLRs using Canare cable and Neutrik connectors.

I'm running my 5.1 rig off of my Fireface, balanced 1/4 to XLR, +4dBu - works great and sounds great.
(The Fireface has -10/+4/Higain settings for outs and ins).

I have Totalmix setup with calibrated reference levels for recall there; and with Cubase 4/Nuendo's control room you can control your listening level with a midi controller or something like faderport and not affect the main mix bus (still meter and bounce unaffected).

You can also always add, or use a passive volume control in this config.

Regards,
Dedric

"Brandon" <a@a.com> wrote in message news:45be5ac7@linux...

>I just dont like things to be complicated.

> Hmmm... I agree with the sound thing, but I am

> tired of PARIS crashing and all the little workarounds.

> I just want to turn it on and go.

> It kills the vibe for me.

> If I sold all me PARIS gear I could get two Motu8pres and a Hammerfall interface.

> Use Cubase SX and be done with it.

> I love PARIS ..I just need to get the vibe back and fun back in the process.

> To much technical crap gets in the way of that.

>

> I just dont know how I would monitor with the setup I just described.

>

> IS there a cheap conversion box that takes adat and converts it to +4db

> XLR

> for monitoring?

>

> --

> Thanks,

>

> Brandon

>

>

> "James McCloskey" <excelsm@hotmail.com> wrote in message

> news:45be5702\$1@linux...

>>

>> Hey Brandon! If it's about the patch bay, Pro Tools has had an easier to
>> use and more logical to use patch bay for years. I don't think that is
>> a good reason to leave or stay with Paris. I don't think anybody is
>> going
>> to beat the sound of Paris with out spending a lot of money. It is all
> about
>> the sound.
>>
>> In a commercial studio environment I can see the need to have a speeded
>> up
>> work flow. If your doing a lot of electronic music, I can see having a
> more
>> modern DAW with todays capabilities. If your mainly cutting instruments
>> in a project studio and you already have Paris and Cubase SX, I don't see
>> the sense in jumping ship unless you got money to burn.
>>
>> That's my \$0.02
>>
&

Subject: Re: Perfect drumming-triggering for super production !

Posted by [Dimitrios](#) on Tue, 09 Jan 2007 21:34:42 GMT

[View Forum Message](#) <> [Reply to Message](#)

highly enough of these powerful

>>>>beast.

>>>>

>>>>Great feel, 96 channels @ 96K

>>>>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller

>>>>Nice Comps/EQs on every channel

>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)

>>>>Some of the sweetest (24) Mic pres you'll find

>>>>All in a foot print that keeps the Engineer/Operator right in

>>>>front of the mix..There's a ton more features..

>>>>

>>>>I had a chance (2years) ago to take the then Tascam 3200 for week session

>>>>spin. Due to the fact that no body in our area had a O2r/96, we rented

>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.

>>>I

>>>>would have to say that the Tascam 3200 sonics was more "thick" than the

>>>DM2000.

>>>>Different converters and clocks.. But, we managed to get thru a sesion

>>>without

>>>>opening the manual!!

>>>>You're not going to do that with the Yammys.. he 3200 had full eq and

>dynamics

>>>>on every channel as well as I think 4 DSP processors for Verbs and dleays

>>>>chorus FX.. The verbs were the star of this board. The algo's were from
 >>>TC!!
 >>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
 >>>The
 >>>>Eqs were usable as are the Comps/Lim..We click on the DAW controller
 >layer
 >>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We
 have
 >>>>Controll".. That easy.. We had transport, channel faders and Master faders
 >>>>and edit scroll.. To be honest, we probable had more functions,but like
 >>>I
 >>>>stated earlier, we had not read the manual..
 >>>>Oh well.
 >>>>
 >>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
 studio..To
 >>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,
 Paris
 >>>>will be used a he master summing mixer/recorder..
 >>>>
 >>>>The DM3200/4800 can't be beat in their price range. They have the sound,
 >>>>looks, and product maturity. Tascam knew they had a winner with the DM24,then
 >>>>knocked the ball out of the park with the DM3200, and now DM 4800..
 >>>>
 >>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
 >>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
 >>>>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)
 >>>x
 >>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool
 >>>>Argosy, BAMM!..
 >>>>
 >>>><http://www.argosyconsole.com/dm3200.htm>
 >>>>
 >>>>
 >>>>
 >>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
 >>>>>
 >>>>>Thanks for all the info James!
 >>>>>
 >>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
 >>>>>Also, Cubase implementation will be a key factor if I move from Paris.
 >>>I
 >>>>>will consider the Yamaha boards too (used though due to price) because
 >>>of
 >>>>>the Yammy/Steinberg connection and better Cubase implementation I would
 >>>>suppose.
 >>>>>The Tascam boards do seem like a very good value though... especially
 >>if

>>>>>they don't break and are not horribly non-intuitive.
>>>>>
>>>>>Thanks again,
>>>>>Jon
>>>>>
>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>and
>>>>>vary
>>>>>>usable. It was only the DM-24 that had the problems.
>

Subject: Re: Perfect drumming-triggering for super production !
Posted by [Aaron Allen](#) on Tue, 09 Jan 2007 23:55:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

>> >> >
>> >> >Deej
>> >> >
>> >> >
>> >>
>> >
>> >
>>
>
>DJ and others..

Here is a way too cool tool for quick bounces "within" Cubase or Paris..So
you can do these quick track bounces into a folder, then call up ..Say Paris
to Mix in..
Only \$19.00 bucks..Check it out..

<http://www.silverspike.com/?Products:Tapelt>

This is a must have for those of use who work in multiple DAWs.

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>I'm getting some old projects ready for batching in WL so I can import them
>into my Cubase DAW before I start breaking down my system. Guys, if I didn't
>need the features in Cubase 4, I wouldn't be doing this. I've been listening

>to Cubase pretty constantly with the Neve box for the last few days so I'm
>imprinted on the sound. Listening to Paris again is like a breath of fresh
>air.....but the other is close enough, I do like the way it sounds and I'm
>committed. It ain't Paris though. I'm gonna miss this.
>
>Deej
>
>You're right.. But, The best 20bit conveterts I've heard and can hang with
the best 24bit and even most so-called 96k converters..
)
"James McCloskey" <excelsm@hotmail.com> wrote:
>
>It should be noted that the 442 SP/DIF is only 20bit. The SP/DIF on the
MEC
>is 24bit.
>
>James
>
>"LaMont " <jjdpro@ameritech.net> wrote:
>>
>>Hey Jon,
>>
>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in
>heaven.
>>You will not miss the P

Subject: Re: Perfect drummiking-triggering for super production !
Posted by [Jamie K](#) on Wed, 10 Jan 2007 00:29:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>>>Great feel, 96 channels @ 96K
>>>>Pro Tools, Neundo/Cubase/Sonar/Logic Controller
>>>>Nice Comps/EQs on every channel
>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>>Some of the sweetest (24) Mic pres you'll find
>>>>All in a foot print that keeps the Engineer/Operator right in
>>>>front of the mix..There's a ton more features..
>>>>
>>>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>>>spin. Due to the fact that no body in our area had a O2r/96, we rented
>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
>>>>I
>>>>would have to say that the Tascam 3200 sonics was more "thick" than the
>>>>DM2000.

>>>>Different converters and clocks.. But, we managed to get thru a session
>>>without
>>>>opening the manual!!
>>>>You're not going to do that with the Yammys.. the 3200 had full eq and
>dynamics
>>>>on every channel as well as I think 4 DSP processors for Verbs and delays
>>>>chorus FX.. The verbs were the star of this board. The algo's were from
>>>TC!!
>>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
>>>The
>>>>Eqs were usable as are the Comps/Lim..We click on the DAW controller
>layer
>>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We
have
>>>>Control".. That easy.. We had transport, channel faders and Master faders
>>>>and edit scroll.. To be honest, we probably had more functions, but like
>>>I
>>>>stated earlier, we had not read the manual..
>>>>Oh well.
>>>>
>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
studio..To
>>>>host Both Nuendo & Pro Tools...AND yes, like BrianT does in Houston,
Paris
>>>>will be used as the master summing mixer/recorder..
>>>>
>>>>The DM3200/4800 can't be beat in their price range. They have the sound,
>>>>looks, and product maturity. Tascam knew they had a winner with the DM24, then
>>>>knocked the ball out of the park with the DM3200, and now DM 4800..
>>>>
>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>>Plus), now selling at drastic discounts. The DXB is a one sweet sounding
>>>>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)
>>>x
>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool
>>>>Argosy, BAMM!..
>>>>
>>>><http://www.argosyconsole.com/dm3200.htm>
>>>>
>>>>
>>>>
>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>
>>>>>Thanks for all the info James!
>>>>>
>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2, etc)
>>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>>I

>>>>>will consider the Yamaha boards too (used though due to price) because
>>>>of
>>>>>the Yammy/Steinberg connection and better Cubase implementation I would
>>>>suppose.
>>>>>The Tascam boards do seem like a very good value though... especially
>>if
>>>>>they don't break and are not horribly non-intuitive.
>>>>>
>>>>>Thanks again,
>>>>>Jon
>>>>>
>>>>>"James McCl

Subject: Re: Perfect drumming-triggering for super production !
Posted by [John Macy](#) on Wed, 10 Jan 2007 03:19:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>P.S. Put into an Argosy!!! :)
>>take care.
>>
>>- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
>>For stem mixing. Very cool.. Very good sound. and provides a means of Matering
>>within Paris.
>>
>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>
>>>Wow!!!!
>>>
>>>That's a pretty ringing endorsement LaMont!!!!
>>>
>>>I'm definitely leaning towards the 3200 and Cubase 4. The only client
in
>>>my studio is me and I'm really just trying to get to a simpler workflow
>>,for
>>>the songwriting end of things, and still achieve quality results at the
>>end
>>>of the process.
>>>
>>>Can you eplain to me in a little more detail how you (and apparently BT)
>>>would be/are using Paris as the master summing mixer/recorder in this
scenario?
>>>
>>>I've currently got Cubase SX3 lightpipied into Paris via a RME 9652 (a
>mini-Deej
>>>set-up if, you will) but being a guy who only gets to work on my stuff
>in
>>>the evenings after work or on the weekends, the opportunity for confusion

>>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>>>That's why Cubase and a nice board/control surface appeals. My big dilemma
>>>though is that I still absolutely love the way Paris sounds.
>>>
>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
>to
>>>consider.
>>>
>>>Cheers,
>>>jon
>>>
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>
>>>>Hi Jon, I can chime in here on this question.
>>>>
>>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>>>beast.
>>>>
>>>>Great feel, 96 channels @ 96K
>>>>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller
>>>>Nice Comps/EQs on every channel
>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>>Some of the sweetest (24) Mic pres you'll find
>>>>All in a foot print that keeps the Engineer/Operator right in
>>>>front of the mix..There's a ton more features..
>>>>
>>>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>>>spin. Due to the fact that no body in our area had a O2r/96, we rented
>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
>>>>I
>>>>would have to say that the Tascam 3200 sonics was more "thick" than the
>>>>DM2000.
>>>>Different converters and clocks.. But, we managed to get thru a session
>>>>without
>>>>opening the manual!!
>>>>You're not going to do that with the Yammys.. he 3200 had full eq and
>dynamics
>>>>on every channel as well as I think 4 DSP processors for Verbs and dleays
>>>>chorus FX.. The verbs were the star of this board. The algo's were from
>>>>TC!!
>>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!
>>>>The
>>>>Eqs were usable as are the Comps/Lim..We click on the DAW controller
>layer
>>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We
have

>>>>Controll".. That easy.. We had transport, channel faders and Master faders
>>>>and edit scroll.. To be honest, we probable had more functions,but like
>>>I
>>>>stated earlier, we had not read the manual..
>>>>Oh well.
>>>>
>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
studio..To
>>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,
Paris
>>>>will be used a he master summing mixer/recorder..
>>>>
>>>>The DM3200/4800 can't be beat in their price range. They have the sound,
>>>>looks, and product maturity. Tascam knew they had a winner with the DM24,then
>>>>knocked the ball out of the park with the DM3200, and now DM 4800..
>>>>
>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
>>>>board as well. At 9k it competes very well with Yammys O2r/96..But, (2)
>>>x
>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool
>>>>Argosy, BAMM!..
>>>>
>>>><http://www.argosyconsole.com/dm3200.htm>
>>>>
>>>>
>>>>
>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>>
>>>>

Subject: Re: Perfect drumming-triggering for super production !
Posted by [Rod Lincoln](#) on Wed, 10 Jan 2007 05:47:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

>>For stem mixing. Very cool.. Very good sound. and provides a means of Matering
>>within Paris.
>>
>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>
>>>Wow!!!!
>>>
>>>That's a pretty ringing endorsement LaMont!!!!
>>>
>>>I'm definitely leaning towards the 3200 and Cubase 4. The only client
in

>>>my studio is me and I'm really just trying to get to a simpler workflow
>>,for
>>>the songwriting end of things, and still achieve quality results at the
>>end
>>>of the process.
>>>
>>>Can you eplain to me in a little more detail how you (and apparently BT)
>>>would be/are using Paris as the master summing mixer/recorder in this
scenario?
>>>
>>>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a
>mini-Deej
>>>set-up if, you will) but being a guy who only gets to work on my stuff
>in
>>>the evenings after work or on the weekends, the opportunity for confusion
>>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>>>That's why Cubase and a nice board/control surface appeals. My big dilemma
>>>though is that I still absolutely love the way Paris sounds.
>>>
>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
>to
>>>consider.
>>>
>>>Cheers,
>>>jon
>>>
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>
>>>>Hi Jon, I can chime in here on this question.
>>>>
>>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>>>beast.
>>>>
>>>>Great feel, 96 channels @ 96K
>>>>Pro Tools, Neundo/Cubase/Sonar/Logic Controller
>>>>Nice Comps/EQs on every channel
>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>>Some of the sweetest (24) Mic pres you'll find
>>>>All in a foot print that keeps the Engineer/Operator right in

Subject: Re: Perfect drummiking-triggering for super production !
Posted by [Dimitrios](#) on Wed, 10 Jan 2007 07:54:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

;
>> Brandon, are you running Paris on a PC or Mac?
>>
>> "Brandon" <a@a.com> wrote:
>> >I just dont like things to be complicated.
>> >Hmmm... I agree with the sound thing, but I am
>> >tired of PARIS crashing and all the little workarounds.
>> >I just want to turn it on and go.
>> >It kills the vibe for me.
>> >If I sold all me PARIS gear I could get two Motu8pres and a Hammerfall
>> >interface.
>> >Use Cubase SX and be done with it.
>> >I love PARIS ..I just need to get the vibe back and fun back in the
>process.
>> >To much technical crap gets in the way of that.
>> >
>> >I just dont know how I would monitor with the setup I just described.
>> >
>> >IS there a cheap conversion box that takes adat and converts it to +4db
>> XLR
>> >for monitoring?
>> >
>> >--
>> >Thanks,
>> >
>> >Brandon
>> >
>> >
>> >"James McCloskey" <excelsm@hotmail.com> wrote in message
>> >news:45be5702\$1@linux...
>> >>
>> >> Hey Brandon! If it's about the patch bay, Pro Tools has had an easier
>> to
>> >> use and more logical to use patch bay for years. I don't think that
>> is
>> >> a good reason to leave or stay with Paris. I don't think anybody is
>going
>> >> to beat the sound of Paris with out spending a lot of money. It is
all
>> >about
>> >> the sound.
>> >>
>> >> In a commercial studio environment I can see the need to have a speeded
>> up
>> >> work flow. If your doing a lot of electronic music, I can see having
>> a
>> >more
>> >> modern DAW with todays capabilities. If your mainly cutting

>instruments
>> >> in a project studio and you already have Paris and Cubase SX, I don't
>> see
>> >> the sense in jumping ship unless you got money to burn.
>> >>
>> >> That's my \$0.02
>> >>
>> >> James
>> >>
>> >> "Brandon" <a@a.com> wrote:
>> >> >the biggest reason I am staying with PARIS is because of the IO
>> >capability.
>> >> >I am worried about how easy a patch bay would be in another software.
>> >> >I have an emu sound card and it has the EMU patcher GUI. I hate it...
>> >> >I cant understand it easily.
>> >> >IF I could find an easy interface as flexible and fun to use as paris
>> I
>> >> >would probably
>> >> >dump PARIS as well.
>> >> >
>> >> >--
>> >> >Thanks,
>> >> >
>> >> >Brandon
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >"Rod Lincoln" <rlincoln@.kc.rr.com> wrote in message
>> >> >news:45be294c\$1@linux...
>> >> >>
>> >> >> So DJ...I know there are a LOT of features on Cubase 4 (and most
>> >other
>> >> >DAWS
>> >> >> for that matter) that Paris doesn't have, but what features
>> >specifically
>> >> >> made you pull the plug.
>> >> >> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>> >> >> >I'm getting some old projects ready for batching in WL so I can
>> >import
>> >> >them
>> >> >>
>> >> >> >into my Cubase DAW before I start breaking down my system. Guys,
>> if
>> I
>> >> >didn't
>> >> >>

>> >> >> >need the features in Cubase 4, I would't be doing this. I've been
>> >> >listening
>> >> >>
>> >> >> >to Cubase pretty constantly with the Neve box for the last few
days
>> so
>> >> >I'm
>> >> >>
>> >> >> >imprinted on the sound. Listening to Paris again is like a breath
>> of
>> >> >fresh
>> >> >>
>> >>>

Subject: Re: Perfect drummiking-triggering for super production !

Posted by [Jamie K](#) on Wed, 10 Jan 2007 08:31:09 GMT

[View Forum Message](#) <> [Reply to Message](#)

ds in conjunction with the MADI card. Cheap way to add AES

>>> I/O.

>>>

>>> Also to answer your question on the RME the Optical MADI output is always

>>> active and duplicates the outputs and visa versa. These are MADI optical

>>> not ADAT I/O in case your thought that.

>>>

>>> Oh and the new series of AD/DA converters from RME will have the option

>>> to use MADI as well as ADAT and AES connection in groups of 8. When using

>>> the MADI option on the converters you just daisy chain them till you fill

>>> the cards I/O. So up to 8 converters @ 48k and 4 @ 96k. They are

>>> supposedly adding 192k support for the card sometime soon. I believe it

>>> will be just a firm ware update.

>>>

>>> Here are to 2 upcoming MADI AD/DA.

>>> <http://synthax.com/press.html#micstasy>

>>>

>>> <http://synthax.com/press.html#adi8qs>

>>>

>>>

>>> Oh and the MADI info center

>>>

>>> <http://synthax.com/brands/rme/MADI.html>

>>>

>>>

>>>

>>>

>>> Chris

>>>

>>>
>>> DJ wrote:
>>>
>>>> Don't worry...this is a better place to learn about Cubase than the
>>>> Cubase forum
>>>>
>>>> ;o)
>>>>
>>>> "TCB" <nobody@ishere.com> wrote in message news:45bd283c\$1@linux...
>>>>
>>>>> Congrats DeeJ, though I'm a little surprised you're ditching the
>>>>> Creamware
>>>>> stuff as well. That portico thingy must sound great. I'd take a Pulsar
>>>>> off
>>>>> of you but I'm starved for PCI slots and would need a 14 DSP card to
>>>>> make
>>>>> it worthwhile.
>>>>>
>>>>> Hope you'll still be hanging around a bit,
>>>>>
>>>>> TCB
>>>>>
>>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>>
>>>>>> Moving to MADI-Everything must go
>>>>>>
>>>>>>
>>>>>>
>>>>
>>>>
>>> --
>>> Chris Ludwig
>>> ADK
>>> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>> www.adkproaudio.com <http://www.adkproaudio.com/>
>>> (859) 635-5762
>>
>
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com Any idea why your eds eq plugs won't work for me in XP? I think they
cause

Paris to get really unstable too.??? arg....

thanks!,
-Carl

"chuck duffy" <c@c.com> wrote in message news:45be2392\$1@linux...

>

> Hi Thad,

>

> Ive been using virtual pc for this for the past while. It's fantastic,
and

> I have never needed a dual boot again. I've gotten so carried away that I

> have virtual machines for everything from dos 3.3 up. Check this out...

> Some of my favorite images so far..

>

> 1. FreeDos/Gem 3 system, running the original version of ventura I ran in
> 1989. Runs flawlessly.

>

> 2. FreeDos/VICE with autorun of VICE Vic20 emulator running my favorite
vic

> games. Same for C64.

>

> 3. Suse 9.3 running openoffice and firefox. This combo covers 99% of my
writing/browsing

> needs.

>

> 4. FreeDos/ suto starting MEKA Sega Master console emulator to run the
games

> I used to play with my bro back in 87-88.

>

>

>

>

>

>

>

>

>

>

>

> "TCB" <nobody@ishere.com> wrote:

> >

> >I've been using Innotek's VirtualBox for a couple of weeks now and have
> decided

> >it's ready for prime time. For those of you running an audio box where
you

> >would like to be able to do some general tasks, writing emails,
documents,

> >web surfing, etc., it's a great way to manage things. Your audio install

> >can be completely static while your 'alternate' VM can be whatever you want.
> >For me, it's Debian so I can write code and such, but if you wanted you > could
> >even install some awful version of Windows.
> >
> >Very cool, and I'm posting this from my new audio laptop running a Debian > >VM,
> >
> >TCB
>1. We

Subject: Re: Perfect drumming-triggering for super production !
Posted by [erlilo](#) on Wed, 10 Jan 2007 08:43:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

admitted we were powerless over multiple DAWs and that our lives had become unmanageable.

2. Came to believe that a Power greater than Paris could restore us to sanity.
3. Made a decision to turn our MECs away and give our lives over to the a new DAW Cubase 4.
4. Made a searching and fearless moral inventory of ridiculous hardware inventory I had accumulated.
5. Admitted to the Paris group, to ourselves, and to another human being (DJ's wife) the exact nature of our insane purchases.
6. Were entirely ready to have Cubase remove all these defects of Paris.
7. Humbly asked Cubase to remove our shortcomings.
8. Made a list of all projects we had harmed, and became willing to make amends to them all.
9. Made direct amends to such projects wherever possible, except when to do so would introduce dither or jitter.
10. Continued to take personal inventory and when we were wrong promptly sell more shit.
11. Sought through prayer and meditation to improve our conscious contact with Cubase by reading the manual.
12. Having had a spiritual awakening as the result of Cubase 4, we tried to carry this message to other Parisites, and to practice these principles in all our jam sessions.

Drink up !!!> 11. Sought through prayer and meditation to improve

shouldn't this be "sought through prayer and *medication*.....yadda yadda....?"

"John" <no@no.com> wrote in message [news:45be7aed\\$1@linux...](mailto:news:45be7aed$1@linux...)
>

- > 1. We admitted we were powerless over multiple DAWs and that our lives
 - > had become unmanageable.
 - > 2. Came to believe that a Power greater than Paris could restore us to
 - > sanity.
 - > 3. Made a decision to turn our MECs away and give our lives over to the
 - > a new DAW Cubase 4.
 - > 4. Made a searching and fearless moral inventory of ridiculous hardware
 - > inventory I had accumulated.
 - > 5. Admitted to the Paris group, to ourselves, and to another human being
 - > (DJ's wife) the exact nature of our insane purchases.
 - > 6. Were entirely ready to have Cubase remove all these defects of Paris.
 - > 7. Humbly asked Cubase to remove our shortcomings.
 - > 8. Made a list of all projects we had harmed, and became willing to make
 - > amends to them all.
 - > 9. Made direct amends to such projects wherever possible, except when
 - > to do so would intro
-

Subject: Re: Perfect drumming-triggering for super production !

Posted by [Don Nafe](#) on Wed, 10 Jan 2007 11:17:53 GMT

[View Forum Message](#) <> [Reply to Message](#)

duce dither or jitter.

- > 10. Continued to take personal inventory and when we were wrong promptly
- > sell more shit.
- > 11. Sought through prayer and meditation to improve our conscious contact
- > with Cubase by reading the manual.
- > 12. Having had a spiritual awakening as the result of Cubase 4, we tried
- > to carry this message to other Parisites, and to practice these principles
- > in all our jam sessions.
- >
- > Drink up !!!
- >Hi chris,

I figured to just run at 88.2. I liked Neil's clips. I would just set the project to 88.2 and use the ADI8-DD's on the outboard gear I've got here to upsample it to be compatible with 88.2. It's only 48k capable, max.

Any real performance increases as to latency with the MADI vs the HDSP PCI cards?

Thanks,

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

news:45be7a1d@linux...

> Hi DJ,

>

> Yes the the ADI-648 will be the ticket. Don't forget that if you are
> operating at 96k that you would only have 32 I/O not 64. I think from how
> you describe what you are trying to do that you want to run the 2 ADI
> 8-DDs plugged into the ADAT I/O of the ADI-648. You then want to run the
> MADI card and ADI648 at 48k and sample rate convert from 48k to 96k using
> the 8DDs?

> Chris

>

>

> DJ wrote:

>> Chris,

>>

>> I didn't mean a MADI Bridge. I'm talking about the ADI 648 MADI>ADAT
>> converter.

>> Also, I can get around the port limitations with an ADI4 DD. I am
>> planning on adding 2 x ADI 8DD interfaces anyway to up/downsample my
>> outboard gear for use at higher sample rates so with my POD Pro, Mytek
>> Stereo AD/DA converters and DAC-1 (all of which operate at up to 96k) on
>> my AD4-DD and my outboard gear on a pair of ADI8-DD's, I will have more
>> than enough additional optical ports to handle everything else and can
>> operate all audio I/O routing through a single PCI card. It's more
>> flexible than using the 3 x HDSP cards and when the price of 2 x 64 bit
>> Magma's (ne for the HDSP cards, the other for the RME cards) vs one (for
>> just the RME cards), or even the possibility of needing none (if a new
>> FW, etc. model comes out) or if I can configure all of my UAD-1 cards and
>> the MADI PCI in the 5 PCI slots of my mobo without IRQ wars, the numbers
>> start looking a lot more attractive.

>>

>> Deej

>>

>> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bd74e2\$1@linux...

>>> Thanks Chris,

>>>

>>> I've been crunching the I/O port numbers here. I was coming up short on
>>> I/O with the MADI so I am reconsidering the MADI . When I think in terms
>>> of these systems, I think of the number of I/O ports since I interface a
>>> lot of digital gear. My current HDSP rig (2 x 9652's and a Multiface PI)
>>> totals 7 x optical I/O ports and 3 stereo coax ports, all usable
>>> separately.

>>>

>>> The MADI rig with the ADAT bridge would then give me 8 optical ports
>>> (either ADAT or spdif optical.....right?) on the MADI bridge plus
>>> another spdif optical port on the card for a total of nine that I could
>>> interface with outboard devices and use simultaneously.....correct,
>>> or no?

>>>
>>> Now, if I added my Multiface to this setup, I would be compromising the
>>> single PCI card scenario (which appeals to me) for another ADAT port,
>>> plus another stereo coax port. This would give me a total of 10 - equal
>>> to what I would have with the 3 xHDSP cards I currently use (or 11 if
>>> the one on the plate of the MADi card can be used simultaneously), but a
>>> net gain of yet another open port because I wouldn't be sacrificing an
>>> ADAT port on the MADi bridge for an external A/D converter.
>>>
>>> I was wanting to be using as few PCI cards as possible with my setup and
>>> three HDSP's along with 4 x Magmas seems like I'm pushing the ragged
>>> edge as far as PCI bandwidth goes, but right now, with the GA-K7N8s
>>> mob

Subject: Re: Perfect drumming-triggering for super production !

Posted by [brandon\[2\]](#) on Wed, 10 Jan 2007 13:16:18 GMT

[View Forum Message](#) <> [Reply to Message](#)

MADI card. Cheap way to

>>>> add AES I/O.

>>>>

>>>> Also to answer your question on the RME the Optical MADI output is
>>>> always active and duplicates the outputs and visa versa. These are MADI
>>>> optical not ADAT I/O in case your thought that.

>>>>

>>>> Oh and the new series of AD/DA converters from RME will have the option
>>>> to use MADI as well as ADAT and AES connection in groups of 8. When
>>>> using the MADI option on the converters you just daisy chain them till
>>>> you fill the cards I/O. So up to 8 converters @ 48k and 4 @ 96k. They
>>>> are supposedly adding 192k support for the card sometime soon. I
>>>> believe it will be just a firm ware update.

>>>>

>>>> Here are to 2 upcoming MADI AD/DA.

>>>> <http://synthax.com/press.html#micstasy>

>>>>

>>>> <http://synthax.com/press.html#adi8qs>

>>>>

>>>>

>>>> Oh and the MADI info center

>>>>

>>>> <http://synthax.com/brands/rme/MADI.html>

>>>>

>>>>

>>>>

>>>>

>>>> Chris

>>>>

Gantt

"John" <no@no.com> wrote:

>
> 1. We admitted we were powerless over multiple DAWs and that our lives
>had become unmanageable.
> 2. Came to believe that a Power greater than Paris could restore us to
>sanity.
> 3. Made a decision to turn our MECs away and give our lives over to the
>a new DAW Cubase 4.
> 4. Made a searching and fearless moral inventory of ridiculous hardware
>inventory I had accumulated.
> 5. Admitted to the Paris group, to ourselves, and to another human being
>(DJ's wife) the exact nature of our insane purchases.
> 6. Were entirely ready to have Cubase remove all these defects of Paris.
> 7. Humbly asked Cubase to remove our shortcomings.
> 8. Made a list of all projects we had harmed, and became willing to make
>amends to them all.
> 9. Made direct amends to such projects wherever possible, except when
>to do so would introduce dither or jitter.
> 10. Continued to take personal inventory and when we were wrong promptly
>sell more shit.
> 11. Sought through prayer and meditation to improve our conscious contact
>with Cubase by reading the manual.
> 12. Having had a spiritual awakening as the result of Cubase 4, we tried
>to carry this message to other Parisites, and to practice these principles
>in all our jam sessions.
>
>Drink up !!!
>Carl,

I'm not really sure. They were all developed 100% on XP. The only thing
I can think of is that you have an older version (ie bought it the second
it came out :-). You can always go to www.greatidea.com/downloads to pick
up the version that works for everyone else (hahaha).

Chuck

"Carl Amburn" <carlamburn@hotmail.com> wrote:

>Any idea why your eds eq plugs won't work for me in XP? I think they cause
>Paris to get really unstable too.??? arg....
>
>thanks!,
>-Carl
>
>"chuck duffy" <c@c.com> wrote i

Subject: Re: Perfect drumming-triggering for super production !
Posted by [Tony Benson](#) on Wed, 10 Jan 2007 17:57:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;

> -----

>I'll second John on that, Brian is a great choice.

Cheers,

-Jamie

www.JamieKrutz.com

John Macy wrote:

> I work with Brian McRae a lot here in town--he has a on

> online service:

>

> www.drumoverdubs.com

>

>

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>

>> I'd recommend Rod Lincoln or Aaron Allen or Don Nafe...or.....who am

> =

>> I leaving out? .

>>

>> "Mike R." <emarenot@yahoo.com> wrote in message [news:45be966d@linux...](#)

>> I've been thinking about trying out one of these guys that does his =

>> drummin' thing via the internet. Seems to be a fair number of choices.

> =

>> The rates, from (so far) a low of 80.00 per track to a high of 120.00, =

>> seem very reasonable. Have any of you tried out this kind of service?

> =

>> Have you worked with anyone that you'd recommend to a fellow Paris dude?

>> Hats off,

>> MR

>>

>> <!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

>> <HTML><HEAD>

>> <META http-equiv=3DContent-Type content=3D"text/html; =

>> charset=3Diso-8859-1">

>> <META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

>> <STYLE></STYLE>

>> </HEAD>

>> <BODY bgColor=3D#ffffff>

>> <DIV>I'd recommend Rod Lincoln or Aaron =

>> Allen or Don=20

>> Nafe...or.....who am I leaving out? .</DIV>

```
>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> <BLOCKQUOTE dir=3Dltr=20
>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>> BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Mike R." <<A=20
>> href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com</A>> wrote in =
>> message=20
>> <A href=3D"news:45be966d@linux">news:45be966d@linux</A>...</DIV>
>> <DIV><FONT face=3DArial size=3D2>I've been thinking about trying out =
>> one of these=20
>> guys that does his drummin' thing via the internet. Seems to be =
>> a fair=20
>> number of choices. The rates, from (so far) a low of 80.00 per =
>> track to=20
>> a high of 120.00, seem very reasonable. Have any of you tried =
>> out this=20
>> kind of service? Have you worked with anyone that you'd =
>> recommend to a=20
>> fellow Paris dude?</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>Hats off,</FONT></DIV>
>> <DIV><FONT face=3DArial =
>> size=3D2>MR</FONT></DIV></BLOCKQUOTE></BODY></HTML>
>>
>>
>Chuck --
```

Can you remind a brain-damaged old Parisian where your "Wires" plugin is to be found?

-- because, I need to make more things go to more places...

-- thanks -- chas.

On 30 Jan 2007 10:23:10 +1000, "chuck duffy" <c@c.com> wrote:

```
>
>Carl,
>
>I'm not really sure. They were all developed 100% on XP. The only thing
>I can think of is that you have an older version (ie bought it the second
>it came out :-). You can always go to www.greatidea.com/downloads to pick
>up the version that works for everyone else (hahaha).
>
>Chuck
>
>"Carl Amburn" <carlamburn@hotmail.com> wrote:
>>Any idea why your eds eq plugs won't work for me in XP? I think they cause
>>Paris to get really unstable too. ....??? arg....
```

>>
>>thanks!,
>>-Carl
>>
>>"chuck duffy" <c@c.com> wrote in message news:45be2392\$1@linux...
>>>
>>> Hi Thad,
>>>
>>> Ive been using virtual pc for this for the past while. It's fantastic,
>>and
>>> I have never needed a dual boot again. I've gotten so carried away that
>I
>>> have virtual machines for everything from dos 3.3 up. Check this out...
>>> Some of my favorite images so far..
>>>
>>> 1. FreeDos/Gem 3 system, running the original version of ventura I ran
>in
>>> 1989. Runs flawlessly.
>>>
>>> 2. FreeDos/VICE with autorun of VICE Vic20 emulator running my favorite
>>vic
>>> games. Same for C64.
>>>
>>> 3. Suse 9.3 running openoffice and firefox. This combo covers 99% of my
>>writing/browsing
>>> needs.
>>>
>>> 4. FreeDos/ suto starting MEKA Sega Master console emulator to run the
>>games
>>> I used to play with my bro back in 87-88.
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>> "TCB" <nobody@ishere.com> wrote:
>>> >
>>> >I've been using Innotek's VirtualBox for a couple of weeks now and have
>>> decided
>>> >it's ready for prime time. For those of you running an audio box where
>>you
>>> >would like to be able to do some general tasks, writing emails,
>>documents,

>>> >web surfing, etc., it's a great way to manage things. Your audio install
>>> >can be completely static while your 'alternate' VM can be whatever you
>>want.
>>> >For me, it's Debian so I can write code and such, but if you wanted you
>>> could
>>> >even install some awful version of Windows.
>>> >
>>> >Very cool, and I'm posting this from my new audio laptop running a Debian
>>> >VM,
>>> >
>>> >TCB
>>>
>>
>>Not an ex user, but I'm getting ready to build native and a bunch of
creamware cards I just picked up from the ForS

Subject: Re: Perfect drumming-triggering for super production !
Posted by [Tony Benson](#) on Wed, 10 Jan 2007 18:15:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>>>
>>
>>
>>Would prefer that you didn't shut up man.... you have contributed, as many
have, much to the learning here to everyone's benefit.

AA

"chuck duffy" <c@c.com> wrote in message news:45be2392\$1@linux...

>
> Hi Thad,
>
> I've been using virtual pc for this for the past while. It's fantastic,
> and
> I have never needed a dual boot again. I've gotten so carried away that I
> have virtual machines for everything from dos 3.3 up. Check this out...
> Some of my favorite images so far..
>
> 1. FreeDos/Gem 3 system, running the original version of ventura I ran in
> 1989. Runs flawlessly.
>
> 2. FreeDos/VICE with autorun of VICE Vic20 emulator running my favorite
> vic
> games. Same for C64.
>

> 3. Suse 9.3 running openoffice and firefox. This combo covers 99% of my
> writing/browsing
> needs.
>
> 4. FreeDos/ suto starting MEKA Sega Master console emulator to run the
> games
> I used to play with my bro back in 87-88.
>
>
>
>
>
>
>
>
>
>
>
>
> "TCB" <nobody@ishere.com> wrote:
>>
>>I've been using Innotek's VirtualBox for a couple of weeks now and have
> decided
>>it's ready for prime time. For those of you running an audio box where you
>>would like to be able to do some general tasks, writing emails, documents,
>>web surfing, etc., it's a great way to manage things. Your audio install
>>can be completely static while your 'alternate' VM can be whatever you
>>want.
>>For me, it's Debian so I can write code and such, but if you wanted you
> could
>>even install some awful version of Windows.
>>
>>Very cool, and I'm posting this from my new audio laptop running a Debian
>>VM,
>>
>>TCB
>Mike....I do this a lot. If your interested email me.
Rod
rlincoln at kc dot rr dot com
"Mike R." <emarenot@yahoo.com> wrote:
>
>
>I've been thinking about trying out one of these guys that does his drummin'
>thing via the internet. Seems to be a fair number of choices. The rates,
>from (so far) a low of 80.00 per track to a high of 120.00, seem very
>reasonable. Have any of you tried out this kind of service? Have you
>worked with anyone that you'd recommend to a fellow Paris dude?
>Hats off,
>MR
>

```

>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>I've been thinking about trying out one
=
>of these=20

>fair=20

>track to a=20

>this kind=20

>fellow=20
>Paris dude?</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Hats off,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>MR</FONT></DIV></BODY></HTML>
>
>So, they're from China. Therefore they're 'emulations of emulations?' Because
that's not in the least bit, well, you know, kind of, uh, racial stereotyping?
Right? Those Orientals, well, they're good at copying, but that's all. Right?
All the good ideas come from here where, you know, Europeans live. Those
other people just rip off our good ideas and make them cheaper.

```

Dedric, you're a good guy, I know that from all of the posts I've seen from you here. But there are incredibly brilliant coders in China and India right now trying to make a living doing what they love. Some of them will do audio DSP. Dismissing them out of hand, simply because they are from China, well, it's repellant.

TCB

```

"Dedric Terry" <dedric@echomg.com> wrote:
>http://www.modernplugins.in-tw.com/
>
>These sound almost like emulations that sound almost like the real thing.
>
>(actually I haven't dl'd these. I'll let someone else on kvr-vst.com check
>them for viruses
>and crash generating code. They might actually be good for all I know).
>

```

>dt

>

>I definitely recommend Rod Lincoln. One of the best drummers I know, who will give you a world class performance and an amazing sound! Rod is a class act, man, and as an added perk, he also records in Paris!

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>Mike....I do this a lot. If your interested email me.

>Rod

>rlincoln at kc dot rr dot com

>"Mike R." <emarenot@yahoo.com> wrote:

>>

>>

>>I've been thinking about trying out one of these guys that does his drummin'

>>thing via the internet. Seems to be a fair number of choices. The rates,

>>from (so far) a low of 80.00 per track to a high of 120.00, seem very

>>reasonable. Have any of you tried out this kind of service? Have you

>>worked with anyone that you'd recommend to a fellow Paris dude?

>>Hats off,

>>MR

>>

>>

>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

>><HTML><HEAD>

>><META http-equiv=3DContent-Type content=3D"text/html; =

>>charset=3Diso-8859-1">

>><META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>

>><STYLE></STYLE>

>></HEAD>

>><BODY bgColor=3D#ffffff>

>><DIV>I've been thinking about trying out one

>=

>>of these=20

>>guys that does his drummin' thing via the internet. Seems to be a =

>>fair=20

>>number of choices. The rates, from (so far) a low of 80.00 per =

>>track to a=20

>>high of 120.00, seem very reasonable. Have any of you tried out =

>>this kind=20

>>of service? Have you worked with anyone that you'd recommend to a =

>>fellow=20

>>Paris dude?</DIV>

>><DIV><FONT face=3D

Subject: Re: Perfect drumming-triggering for super production !

Posted by [Jamie K](#) on Wed, 10 Jan 2007 20:24:49 GMT

[View Forum Message](#) <> [Reply to Message](#)

ese=20

>>>guys that does his drummin' thing via the internet. Seems to be a =

>>>fair=20

>>>number of choices. The rates, from (so far) a low of 80.00 per =

>>>track to a=20

>>>high of 120.00, seem very reasonable. Have any of you tried out =

>>>this kind=20

>>>of service? Have you worked with anyone that you'd recommend to a =

>>>fellow=20

>>>Paris dude?</DIV>

>>><DIV>Hats off,</DIV>

>>><DIV>MR</DIV></BODY></HTML>

>>>

>>>

>>

>Thad - you missed my follow up post where I retracted this comment, but that was too late anyway.

You are right, my joke wasn't funny, or even a joke - it was supposed to be a take off on the whole C1 vs. U87 "debate" that rooted itself in the pro audio community for several years, not a slight on the developers or the Chinese in general. I apologize.

There's nothing wrong with these plugins - they aren't superb, but the developer is on the right track and I hope he keeps going strong with these, eventually making money off of them, competing with the best of them. Other than some issues with the limiters, they are better than most freeware plugins.

I tried all of them just to give them a chance - good ideas there. Yes, you are right, and even the whole "Chinese mic" stereotype is ill-conceived and unfair.

I changed the subject to keep from propagating the poor analogy.

Regards,
Dedric

On 1/29/07 10:26 PM, in article 45bec905\$1@linux, "TCB" <nobody@ishere.com> wrote:

>

> So, they're from China. Therefore they're 'emulations of emulations?' Because

> that's not in the least bit, well, you know, kind of, uh, racial stereotyping?
> Right? Those Orientals, well, they're good at copying, but that's all. Right?
> All the good ideas come from here where, you know, Europeans live. Those
> other people just rip off our good ideas and make them cheaper.
>
> Dedric, you're a good guy, I know that from all of the posts I've seen from
> you here. But there are incredibly brilliant coders in China and India right
> now trying to make a living doing what they love. Some of them will do audio
> DSP. Dismissing them out of hand, simply because they are from China, well,
> it's repellant.
>
> TCB
> I did miss that follow up, you're right. Didn't mean to be too harsh, but
because of my day job I see the spectacular dedication and quality that Chinese
and Indian programmers have. It's awe inspiring, to be honest. I apologize
if my reponse was a bit harsh. Let's call it quits and be open to some really
exciting coding talent that might come from unexpected places.

TCB

Dedric Terry <dterry@keyofd.net> wrote:

> Thad - you missed my follow up post where I retracted this comment, but
that
> was too late anyway.
>
> You are right, my joke wasn't funny, or even a joke - it was supposed to
be
> a take off on the whole C1 vs. U87 "debate" that rooted itself in the pro
> audio community for several years, not a slight on the developers or the
> Chinese in general. I apologize.
>
> There's nothing wrong with these plugins - they aren't superb, but the
> developer is on the right track and I hope he keeps going strong with these,
> eventually making money off of them, competing with the best of them. Other
> than some issues with the limiters, they are better than most freeware
> plugins.
>
> I tried all of them just to give them a chance - good ideas there. Yes,
you
> are right, and even the whole "Chinese mic" stereotype is ill-conceived
and
> unfair.
>
> I changed the subject to keep from propagating the poor analogy.
>
> Regards,
> Dedric
>

>
>
>On 1/29/07 10:26 PM, in article 45bec905\$1@linux, "TCB" <nobody@ishere.com>
>wrote:
>
>>
>> So, they're from China. Therefore they're 'emulations of emulations?'
Because
>> that's not in the least bit, well, you know, kind of, uh, racial stereotyping?
>> Right? Those Orientals, well, they're good at copying, but that's all.
Right?
>> All the good ideas come from here where, you know, Europeans live. Those
>> other people just rip off our good ideas and make them cheaper.
>>
>> Dedric, you're a good guy, I know that from all of the posts I've seen
from
>> you here. But there are incredibly brilliant coders in China and India
right
>> now trying to make a living doing what they love. Some of them will do
audio
>> DSP. Dismissing them out of hand, simply because they are from China,
well,
>> it's repellant.
>>
>> TCB
>>
>Neil,

I've been running my system in an "off the rack" Gateway 3Ghz box for
about a year and a half. Haven't had the hours in that time that a lot
of you get but it has been rock solid steady since I moved all EDS cards
into the Magma.

Hoov

Neil wrote:

> Paul Artola <artola@comcast.net> wrote:
>
>>I am contemplating doing the same thing, minus the Creamware cards.
>>Basically want a decent XP box to run UAD and other plugs. Looks like
>>I will have RME i/o at the heart of it and going cheap with NTracks as
>>my VST instantiator.
>>
>>I am still configuring this setup, but basically looking to get a UAD
>>Ultra Pak card, 2 RME multiface (actually the Steinberg NUENDO
>>models) + 2 PCI HDSP cards, and a cheap PC. Dell has a Pentium4
>>(2.8GHz, IIRC) with 512Mb, 80gig drive and XP Home for \$349. I would

>>probably add another 512Mb on top, since graphics are shared.

>>

>>Any suggestions or comments?

>

>

> I have a comment & a suggestion:

>

> Comment: the Multifaces RAWK - they are VERY clean - you will

> like them. BTW and FYI, there's no difference between the

> Nuendo-branded ones & the regular RMEs of that same date/model

> range (the RME Multiface II's are different, though - newer

> model).

>

> Suggestion: Consider buying this...

>

> <http://www.sweetwater.com/store/detail/Alpha/>

>

> The convertors & mic pres in this line suck, but you're not

> buying it for the hardware, you'd be buying it for the

> CubaseLE it comes packaged with (use THAT instead of your

> NTracks VST instantiatorizixorthingy) and for the major ass-

> kickin' Lexicon Pantheon Reverb it comes with. Use the

> convertor box as a doorstop. Check & see if CubaseLE might be a

> better solution for you than the Ntracks first.

>

> Lemme know how the off-the-rack PC works - I am very curious

> about this myself.

>

> NeilNo you weren't too harsh - you were right. I deserved it.

> be open to some really exciting coding talent that might come from unexpected places.

Absolutely - hardware development included.

Regards,

Dedric

On 1/30/07 12:11 AM, in article 45bee196
